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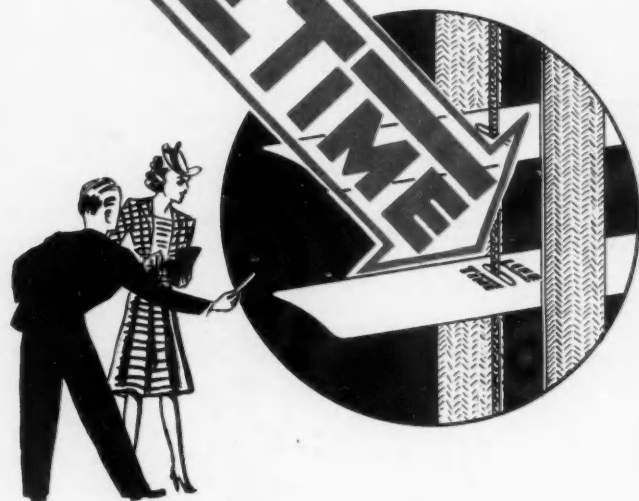
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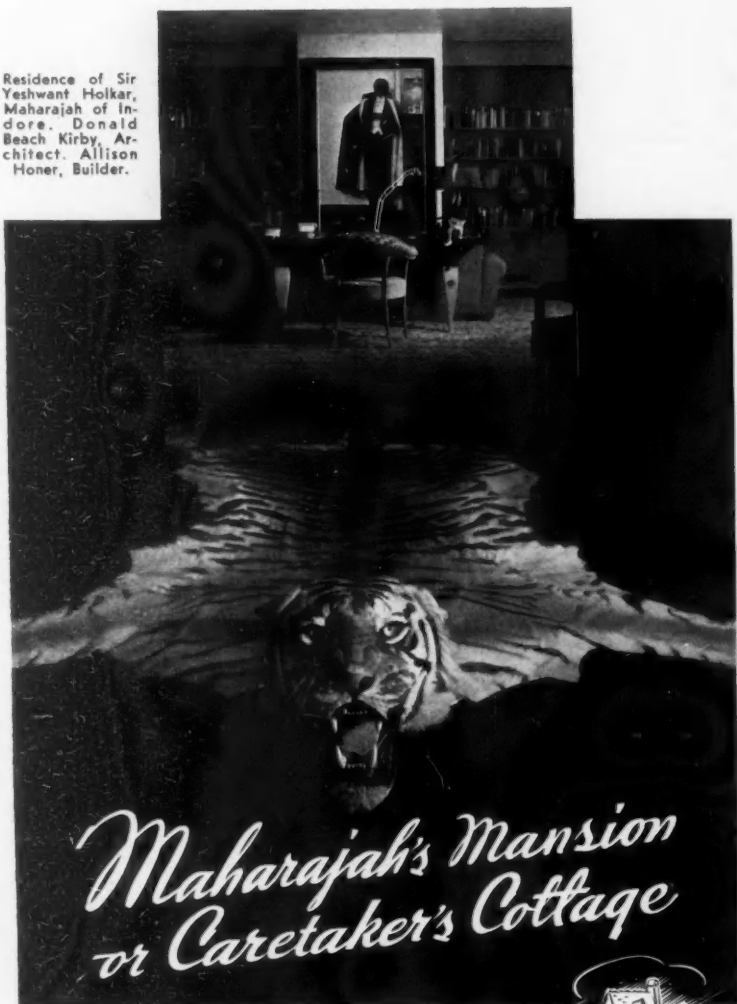
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BOOKS IN REVIEW

WORLD'S END by Upton Sinclair—Viking (\$3.00)

Some day an enterprising librarian or school principal will set aside a browsing-room of uniformly-bound books minus authors and minus titles. Readers could then taste, swallow, chew and digest for themselves, unhampered by prejudice. In such a browsing-room *World's End*, by Upton Sinclair, would receive marked attention. At present innumerable readers will drop the book at a glance. Some will confuse the writer with the none-too-blessed author of *Babbitt*. Not a few will take venomous delight in heavy-pencilling their dis-sension in the margins. A few will read *World's End* for what it is — one of the best books by one of our best authors, who would be more convincing were he less eager to convince.

Twenty years ago radio sounded like coy twitterings performed by an articulate bedspring. Today radio's social leverages are simply terrific. Over a longer period the novel has come to serve other purposes than those of entertainment. Voltaire's *Candide* (better skip it — too shocking, really!), *Oliver Twist* (Dickens, you know), *Uncle Tom's Cabin* (oh, well!), *In His Steps* (Sheldon's best-seller of all time — and we bet you haven't read it!), *All Quiet on the Western Front* (remember?), *The Bridge of San Luis Rey* by Wilder, and Aldous Huxley's very recent *After Many a Summer Dies the Swan* — all these are novels, yet how various their function apart from mere story interest!

Consider the last. Huxley opens it with a sweeping cannonade of satire against much-publicized Southern California. Everyone reads it with somewhat vindictive delight except three or four Chambers of Commerce and some real estate men. Only toward the last, and even after closing the book, does the average reader know that he has drunk a cup of philosophical wine served by a novelistic Cesare Borgia!

In like manner, Sinclair's novels preach social doctrine by in-direction. Any reasonably mature reader, however, can readily spot such passages. In the aggregate they detract from the artistry of the story — occasionally they enhance it.

World's End is a kaleidoscopic narrative of Europe just before, during, and after World War I. Young Lanny Budd is to this period what Anthony Adverse was to the Napoleonic wars. The very youthfulness of this attractive lad makes possible his presence where a mature character could not convincingly be present. His illegitimacy serves to widen the scope of his associations and always we see his world and his problems — essentially our world and our problems — through the candid eyes of this fair-minded young idealist.

The story moves with good narrative logic from Dresden to the Riviera, from Silesia to London, from the Isles of Greece to New England and back to France of the Peace Conference. Lanny Budd, eldest son of Robert Budd, munitions salesman to Europe for Budd Gunmakers Corporation of New England, sees life from the wealthy salons of France to the slums of the Riviera, from the stately homes of England to the slums of London, from the country clubs of New England to factory assembly lines. History-making characters are brought rather convincingly within observation distance of the munitions salesman's son: Bernard Shaw, Basil Zaharoff, Isadora Duncan, Anatole France, Clemenceau, Lloyd George, Woodrow Wilson, Colonel House, "Bill" Bullitt, Lincoln Steffens, Adolph Berle and many others move across this extensive and changing stage.

A revelation to the average reader is the last part of the book, devoted to the Peace Conference. Here is a bitterly faithful portrayal of the hate, stupidity and intrigue wherein were fashioned the League of Nations and the Treaty of Versailles. Here also are provocative bits of conversation and comment:



"Are there Germans in Czechoslovakia?" asked Wilson in surprise. The answer was: "There are three million of them."

"How strange!" exclaimed the President. "Masaryk never told me that!"

Lloyd George asked in Parliament: "How many members ever heard of Teschen? I don't mind saying that I never heard of it." Now, having heard of it, he took it from Austria and divided it between the Czechs and the Poles.

"How are things going?" someone asked, and the Premier of France (Clemenceau) replied: "Splendidly. We disagreed about everything."

World's End is a storied history of what led to World War I, how it was conducted and what happened during the Peace Conference. The story carries the reader along with absorbing interest as a story should. The book is also an appeal for the avoidance of hatred and revenge during and after the present disastrous conflict. Few books today are as aptly conceived and as ably written as this. Even if, in Lewis Browne's clever phrase, Upton Sinclair has sold his birthright as a novelist "for a pot of message," he is still a literary craftsman of high standing.

R. L. H.

QUIETLY MY CAPTAIN WAITS by Evelyn Eaton

Harper Bros. (\$2.50)

By the use of two genres, history and fiction, another novel of colonization has been somewhat laboriously contrived. Written with dignity and serious purpose, however, *Quietly My Captain Waits*, by Evelyn Eaton, is a faintly stirring romance of New France in the decade before France lost that part of the country to the English.

For many chapters the reader, too, must wait quietly for something to happen. Then the book gathers momentum as Madam Louise de Freneuse, the *piece de resistance* of the entire story, appears. Against a backdrop of besieged forts, an exciting description of the initiation of a white man into a tribe of Indians, and rich and varied tales of colonial life in Nova Scotia, this woman dominates the book.

While the author in no way neglects historical data and is punctilious in recording letters in the appendix confirming the existence of a Madame de Freneuse, her fanatical preoccupation with this lady's charm becomes tiresome. As a result the other characters have no reality, with the possible exception of Captain de Bonaventure, her lover.

Louise de Freneuse is first introduced as a spirited stowaway on the ship of a young ensign whom she begs leave to accompany to the ends of the earth. He refuses and she returns to Quebec and is married twice, has children but does not forget. When he returns seven years later as a captain of the French Fleet, they frankly defy the conventions and lead an impassioned existence heightened by danger. There is the inevitable triangle, or rather rectangle, as many men, including her husband, are in love with her. Naturally unpopular with the feminine contingent and the parish priest, her charm, wit and courage are her weapons against the carping spirit of the small town. But even though she charms three successive governors, when she gives birth to an illegitimate son she is sent into exile. She extricates herself by doing a great service to the colony and the edict is grudgingly lifted.

Primarily this is a love story with period decorations. It does not have the gusto and vitality of such books as *Northwest Passage* or *Drums Along the Mohawk*, nor does it have the distinguished literary style of Willa Cather's *Shadows on the Rock*. It will, nevertheless, find a tolerable audience who prefers its history with lace pantalettes. Inevitably a movie will follow and it will probably be better than the book.

M. W. D.



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ART

PICASSO IN SAN FRANCISCO

Seen in isolated examples Picasso appears to many people as a mountebank striving always to be first with a new grotesque, to startle for the sake of startling. The huge and well-chosen exhibition of his work now at the San Francisco Museum reveals him clearly as an immensely serious painter who, as he says himself, paints what he has found. If his findings differ from time to time the manner in which he paints differs also. If what he finds is different from the ideas of others, so much the better. Surely the artist's function is not to repeat what everyone sees, but to reveal what is not seen by everyone.

The pictures in this show begin with some very early things painted when Picasso was still in Spain, a boy of eighteen. These and his early paintings reveal the influence of many artists, Renoir, Daumier, the Impressionists. It is interesting to see these early influences grow into a personal style in the next few years, in what is now known as Picasso's Blue Period — a time of poverty and struggle in the artist's own life which found expression in a series of paintings steeped in this pervasive color. One of the finest is the tragic figure of "The Woman Ironing."

After this come the beggars, acrobats and Harlequins so often seen in reproduction, and several beautiful canvases from the so-called Rose Period. The lovely, sensitively drawn "Boy With a Horse" is here, and so is the portrait of Fernande Olivier, simply sketched in brown paint on canvas.

Rather startling in this room of quiet colors and exquisite drawing is a bombshell canvas called "Les Femmes d'Alger (O. J.)." Here figures are used as emotional pattern, their contours made abstract and angular, the faces masked, the colors intensified and broken into arbitrary planes and rhythms. It is the beginning of a period of African influence. Following paintings are barbaric rhythm and pattern, the affirmation of design, the reduction of natural appearance to its fundamental geometric forms.

From this concern with realities beyond the surface grew one of the most far-reaching art movements of our time, the momentous invention of cubism which has colored the stream of art in all its consequent flow. In this exhibition one can follow its development through many mutations. One of the most beautiful fruits of this mode, shown here, is a large canvas called "The Three Musicians," grand in color and design, in which the three figures are abstract and at the same time living, with a mysterious dignity very rare in abstractions.

There are large rooms full of gorgeous abstract still-lives. Reproductions cannot give the rich quality of pigment nor the subtlety of color in these marvelous things, whose impact depends on balance of colors and intensities and even on surface qualities as much as on outline and area.

One whole gallery is devoted to Picasso's Guernica mural, with the sketches done in preparation. Some are in color — some in line — some themes occur over and over, as if the artist played with his idea, eliminating, adding, distorting, until the final form emerged which was to be used in the mural. This, the finished work, is in blacks and grays in abstract planes. It is a concentrated expression of sorrow and horror, the essence of protest, the violent reaction of an artist to the consequences of war murder.

Through all these rooms runs a sprinkling of exquisite drawings in pure line. The show is like a small universe where all sorts of emotion find expression. There are the serene monumental nudes of neo-classic ancestry, the horrors of Guernica, the lyric drawings. There is also the last room of all, filled with huge canvases which must be very shocking to those who wish art to be a pretty picture. Here are huge heads and monstrous figures in which Picasso has followed further than before his urge to probe, to dissect, to re-assemble, until he finds a way of expressing emotional and psychological reactions in a language of symbolism far removed from the appearances of what we call reality. Color is used almost architecturally to create a world of its own within a frame — so that from these grotesque but unbelievably forceful improvisations we turn almost with surprise to a world in which these things are no longer seen, or met with only as symbols in a dream.

GOLDEN GATE INTERNATIONAL EXPOSITION

In view of the prevailing feeling for solidarity in the Americas, the show of Art from Latin America at the Golden Gate International Exposition is timely. It would be pleasing to see in this exhibition a great trend toward the expression of an indigenous art, whatever that may be, something typically of this continent.

Instead of that, if one may judge by this representation, outside of Mexico the art of Latin America is a rather feeble imitation of European big names. This is probably inevitable, and will likely continue until something occurs, as in Mexico, to encourage artistic production — or until these influences are assimilated.

Mexico sends a fine show. There are several Riveras — a large full-length portrait of Lupe Marin, two beautiful nudes of Mexican women on the rush mats which make such good patterns, a landscape of dead trees which suggest a woman's figure (rather surrealist), and two watercolors of Mexican scenes. Frieda Kahlo has a fine self portrait and two exquisite still-lives of fruit. This artist has a definitely personal style. One does not think here of influence — but of a beautiful painting.

There is a painting with fine color and satisfying design by Feliciano Pena, called "Scavengers." Montenegro is represented by a very solid painting of citrus fruits in a bowl. David Alfaro Siqueiros has three oils called, respectively, "Two Women," "Head of a Girl," and "Two Children."

The paintings by Orozco are interesting because of the opportunity they give to see various phases of his growth. There is a very dark portrait in browns, one somewhat lighter in color and treatment, and a small painting called "The Family," in which bright colors and intensity of emotional treatment recall the present-day Orozco.

There are many other fine paintings in the show. To mention a few — Carlos Merida's abstractions, the primitive paintings of Fernando Castillo, Ocampo's animals, Dr. Atl's ambitious landscapes, Carlos Romera's "The Little Bull." There are also two small sculptures by Maria Teresa Pinto.

Of the other countries Ecuador has perhaps the largest number of interesting paintings, chief among them the large oil of two native women resting on a mountain top, called "On Mount Imbabura," by Pedro Leon D. There are also good paintings by Sergio Guarderas, of fairs, houses, and courtyards. Guillermo Ohlgieser has a picture of an inn, a small, bright painting vaguely reminiscent of Orozco.

The Colombian artist Acuna carries off the honors for that country with his solid and beautifully painted "Masquerade." Brazil's Euclides Fonseca has a nice oil entitled "Carnival on the Square." Peru sends several interesting but not remarkable things — Julia Codesido's rather decorative oils, Jose Sabogal's "Procession," the semi-decorative landscapes of Camilo Blas. In the Chilean room probably the most interesting painting is "Composition," by Camilo Mori. There is also a nice landscape by Israel Roa, "The Lake of Wansee."

The artists of all these countries paint native scenes, market places, fiestas. It will be interesting to see what evolves.

LOS ANGELES

The William Haines Galleries is staging an exhibition rather grandly titled "Famous American Paintings." Famous seems to mean that some of them have been reproduced several times in magazines and books. Since everyone is so worried about "what is American Art?" I am just going to accept the statement that these are American paintings, and let it go at that. At the risk of reopening the old argument about regionalism in painting, I don't think that it takes more than two guesses as to which part of the country most of the artists hail from. This attitude is, of course, nothing more than a resentment toward New York's idea of what constitutes the American tradition. With the exception of Charles Burchfield, who has always gone his own way, Paul Clemens, who hasn't been caught yet, and John Carroll, who is fast becoming the Boldoni of America, the rest of the exhibitors are distinguished by their muddy color, which passes for depth and strength, fuzzy or sloppy drawing, a little French charm, and a bit of Currier and Ives.

However, it is a fact that there is some swell painting in this show. Edward Hopper's "Chop Suey," for instance. Or McFee's "Still Life, Glass." There's an early John Sloan called "Roof Gossips," and Louis Bouche's amusing portrait of Milton Wright. John Carroll's rhythmic feats of skill are certainly capable of stopping the gallery goers. "South Wind," by Paul Clemens, a big hit at the San Francisco Fair last year, is again attracting attention.

It all comes back to this talk about the "American Tradition." I don't believe we have an "American Tradition" yet. Otherwise I

(Continued on Page 37)

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He carries that quality even more strongly into his painting; and often the shadowy comment is incorrigibly mirthful. There are only two essential perspectives on anything, really: as seen from within and as seen from without; and Mr. Kohn contrives on occasion to reveal them both simultaneously without employing the non-representational broken contours of some of the Modernists. Thus in his satirical trio of "Mad Aesthetes" we see their bodies in a wild prance of enthusiasm and at the same time a sort of astral presentation of the hysterical fidgety nonsense of it all. We see a nude and within the same contours and colors a sort of x-ray of human vanity.

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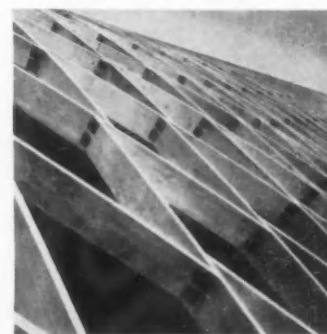
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This Lamella roof is made of relatively short pieces of lumber called Lamellas, bolted together to form a mutually braced and stiffened network and arch. Courtesy Summerbell Roof Structures. Photograph by Alpheus A. Blakeslee.



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Notes in Passing

● And here we are with "Meet the People" again. We'll make a perfect three-point landing on the chin of anyone who suggests that we own a piece of it. It's only that the production is so persistently good that one keeps on talking about it. They have made a number of changes in a new edition, keeping the best of the old and adding a great deal that is fresh and new and wonderfully funny. It is by all odds the most amusing and adult review that this part of the world has seen in a long time. We hope that it stays for years on end, enlarging, expanding, and amending until everyone in this "Athens of America" gets hep to the fact that something bright and good and witty is nightly making beautiful sense at the Hollywood Playhouse.

● Gertrude Lawrence has been doing a neat prance in a little something called "Skylark." A vehicle play, this fascinating lady walks through the evening enchanting everybody in the theater, including herself. She is really a very fine actress and a joy to watch but one wishes that she would stop wasting her time and talents on plays that are not good enough for her. She is much too fine an artist to derive any real satisfaction from being the pet of the merely fashionable and chi-chi. You remember a few years ago they were saying, "Dear Noel." Now one is assailed on all sides by "that dear clever Gertie"—it's enough to make one's ear-holes ache.

There is some talk about a new play awaiting her in New York. We sincerely hope that it is up to her amazing talents and that it will come fresh to us before its edges have been worn away by those fools who, having seen it first, quote it to stagnation.

● France, in spiritual ruins, is a dazed Zombie searching miserably, horribly for its shroud. Day by day the reports of the activities of the new government make more apparent the avidity with which its leaders are destroying the remnants of the republic. One is suspicious of their unseemly haste and it is obviously something about which they are not really very sad. The return to feudalism is accelerated not only by a ruthless victor but by the very men who, a short time ago, were deliberately sowing the seed of national catastrophe. No names need be mentioned. It is only necessary to identify the new leaders and to look back upon their activities of the last ten years. France was betrayed from within and we are now being treated to the spectacle of its betrayers hurrying a stunned people into intellectual and economic slavery.

The very man called in to head their great and efficient army was, only a few years back, near expulsion from that very army for his known pro-Nazi sympathies. And the dark and sinister little gentleman who hides behind the tattered dignity of old Petain is the same who was caught red-handed trying to present Ethiopia to Italy in a deal so filthy and discreditable that it revolted all decent people, and he was temporarily slapped into obscurity.

We can do without the latest French fashions and hats. We can even forget, with some sorrow, the bright witty sparkle of Paris but we cannot do without the genius of the French people, the great glow of their free culture, their intellectual curiosity, and the enormous humor of their good-will and spirit on the earth.

Perhaps when they have found their homes again and gathered in their lost and frightened children, perhaps when their dazed minds are cleared enough to realize the horror that is being thrust upon them, a great resurgence of the national will will occur—a furious rising of the people—a great movement out of the ground, that will inexorably ingest and destroy the disease that is the affliction of their spirit. Not in the name of the France of a few months or years ago, rotten with politics and betrayal, but in the name of a new, a people's France.

● Perhaps everyone has seen a copy of the newspaper just launched in New York. This is merely to note that it is very much worth a subscription. Called *P.M.*, it is an intelligent reader's guide to what is happening and what is about to happen in a cock-eyed world. The early issues are in the best traditions of good journalism and maintain an honest lack of biased news-slanting that is heartening in a day when most of the news is pointed, like a loaded gun, at the reader's credulity. The paper is manna to the quick and has no patience with the dead. It is bright without being smart and immediate without

being opportunist. *P.M.* is a good paper and will very probably turn out to be a great paper if it gets the support it deserves.

● We are, rather late in life, conducting a one-man hunt for the remnants of old and forgotten ballads. There is one in particular that we want very much to know about called "Christine LeRoy." It's a doleful nifty of a wail from a sad lady who is determinedly on her way to the grave because of a faithless husband. We have had parts of it from a nice old lady who learned it from her mother many years ago in Utah. It would seem that the mother left Scotland, a convert to Mormonism, aged 8, and trekked west with her family. Among the many things that we have not known about the exodus into Utah is the fact that thousands who came after actually walked across the country pulling their possessions behind them in hand cart.

Somewhere along the way this little girl, solemnly trudging on to glory, picked up the words of the old song. What brought it out of the mind of the old lady who is her daughter we will never know but here is the remnant, perhaps someone can give us the rest of it. We are plagued with a terrible curiosity to know whether the sorrowful lady in the ballad got up enough gumption to clout the beautiful Christine LeRoy on the head or whether she just gave up and went to her grave beneath the snow. Will our two readers please see what they can do?

And here it is—

Oh, brother, I'll never get better,
'Tis useless to tell me so now;
My broken heart only is waiting
A resting place under the snow.

I was thinking tonight, dearest brother,
How happy our lives were with joy,
Till the serpent crept into our Eden
In the fair form of Christine LeRoy.

I was thinking again of the bridal
One year ago only tonight,
How I blushed with the gas light upon me
In my garlands and jewels so bright.

How she came with the voice of an angel
And bid me a lifetime of joy;
How I trembled with fear at the malice
In the dark eyes of Christine LeRoy.

The weeks then flew by and my husband
Grew thoughtless and careworn each day,
Till I thought 'twas the plan of some evil
That had artfully lured him away.

Then one evening I found them together—
My life and my peace were destroyed.
Hand in hand with her head on his shoulder
Was Harry and Christine LeRoy!

— — — — —

And the rest of it, dear readers, is lost to me. Can someone oblige?

● The Picasso show has come to the Coast and gone again. This is just a line of bitterness and regret that no one had the sense to arrange for its showing in the South. Elsewhere in this issue you will find Dorothy Puccinelli's glowing account of the proceedings in San Francisco.

There is a story about a man who has a house on the border of France and Spain who has been doing everything possible to help the miserable refugees trying to escape the obscene aftermath of the fall of the Republic. One man, turned back by the Franco guard, stood hopelessly by the roadside, his clothes in tatters, his shoes worn through, misery and bewilderment in his eyes. The story has it that that man was Pablo Picasso.



Rehearsal—Photograph of Albert Coates by Ralph Samuels

BENEATH THE

Stars

*Mr. Bennett finds most things good,
few things bad and nothing indifferent*

By Robert Russell Bennett

AS I WRITE this I have just returned home from the first concert of the nineteenth season of "Symphonies Under the Stars"—only they didn't play a symphony and the sky was too hazy to depend on for stars. One nice thing about the Hollywood Bowl is the lack of set rule about programs. You can pick your spots or you can spend your summer there without falling into a rut. Even the stars take a night off occasionally.

In an informal discussion of the Bowl concerts one is first tempted to indulge in that great American weakness, comparison. Europeans, between wars, seem to have outgrown the instinct, at least in circles of letters and arts, but take away from any of us our innate chart of standards and we are without opinion or conversation.

Read a criticism of a new play and you are practically sure to see that it is not as good as the same author's play of last season. Write a story for pictures and the producer will tell you he wants another one like his biggest success, but with more punch, or more sex, or more this or more that. Recommend cigarette A, and you will be asked if it is as good as cigarette B. Maybe we are the bewildered product of our brilliant advertisers, or maybe we have no way of asking our souls "Do you like it?" and getting a confident answer, yes or no.

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Some of the differences from Carnegie Hall, or Symphony Hall in Boston, or the Philadelphia Academy of Music, are in favor of the Bowl. Some are not. The most impressive single feature of the Bowl will always be the audience. Numerically, collectively and individually this audience is worth studying.

A friend of mine says most excellently that going to symphony concerts is a part of one's obligation to one's self, like voting. That is very apt, but I doubt if Southern California does as well by the polls as its music lovers do by the Bowl. The reason is, they have a good time, and therein is one of their points of individuality. The majority are there because they know of no other place where they can buy equal enjoyment for the same outlay of effort and money. They go with no responsibility to understand or appraise what they hear and see, and they have fun.

As a result they are younger as a group than most concert audiences — younger and less prejudiced, younger and less exacting. And as another result the performances are freer, more light-hearted, less meticulous and more enjoyable for orchestra and conductor.

I speak, remember, informally as a member of this vast and untechnical audience in offering the main and only obvious criticism: It seldom sounds one hundred per cent good. The shell in which the orchestra plays is uncanny in its power of projection, even to the farthest reaches of the ocean of seats, but it is a relentless and ruthless assassin of orchestral balance. Curiously, the farther from the stage you sit the better the balance, and distance robs the music of little of its power.

From the boxes to the stage you will always be treated to a series of unexpected solos by instruments that were only meant by the composer to be a part of the harmony. Which unsuspecting soloists you hear will depend on how far to the right or left you are sitting. Various experiments with loudspeaker systems have no doubt been made, but I'm not sure that any "mike" set-up can improve this feature. "Mikes," as a matter of fact, are the worst offenders when it comes to balance. Those who wish to contest this point on the grounds of the success of radio broadcasting will merely betray the fact to me that they don't hear very well what goes on in symphonic broadcasts.

Another great upsetter of precious balance and also of intonation is the Los Angeles weather. Rehearsals at the Bowl take place in the morning, and if any ship's stoker ever had a hotter place to work in I don't want his job. The perspiration falls as the cascades at the entrance fall at night. The entire ensemble and the tuning of all phrases (if not of the instruments) get their last official approval in a hundred-and-goodness-knows-what-degree sun. At the concerts most of the audiences bring overcoats. What this difference does to the tuning and tone-quality of instruments is well known to all players.

When opera is given the shell is put over to one side and behind some trees, where it sits majestically enjoying its vacation while singers and orchestra strive, with or without benefit of microphones and amplification, to make up for its absence. It gives one a curious feeling to see its turret rising above the trees over there, serene and powerful, probably a little patronizing — saying, no doubt, "I think you're doing very well indeed, under the circumstances."

Opera is well presented at the Bowl. There is plenty of color; the lighting is unexpected, but effective, and when the Valkyries rode down the distant mountain on real white horses in real (well — almost real) moonlight, I rang Richard Wagner up on the spiritual 'phone and asked him what he thought of it. He said, "Kolossal!"

I think he liked it.

In opera the orchestra is completely dependent on devil-take-the-hindmost microphones, and the singers have to be careful which way they turn their heads to keep from disappearing vocally, but the general effect is soul-satisfying — a really fine experience.

Putting the shell back in place (I wonder how they do that without tearing it down and rebuilding it) and returning to symphonic music, the soloists in concertos get little or no benefit from the shell. They

are so far down-stage, meaning forward, that the second triangle player gets more help than the soloists. Yet they arrive at a beautiful performance without exception. I am still merely a member of the audience as I speak, and have never asked what means they use to make their playing sound so good, but it does. Possibly the answer is that they are all such great artists.

Both in the matter of conductors and soloists Los Angeles is treated every summer to a list of performers that is exciting to read, and they all seem to enjoy the concerts fully as much as we enjoy their playing or singing.

The conductor has a new significance here. His magnetism — so sure of its appeal in the closed hall — has to take on different proportions. He speaks through the music and his message is less personal; he may employ any gesture or physical mannerism he likes — most of us don't even see what he does, but we hear. We perhaps respond to his personality as much this way as ever in any other, and we certainly have our opinions of the popularity and attractiveness of each conductor. The idea that this is a different medium for them is borne out by the fact that the greatest success is often had by one whose winter standing is not as high. It would be silly to suggest a set of rules for Bowl conductors, but considerable experience shows us that an unselfish dash through the masters' works, letting the music speak entirely for itself, is more rewarding than precious readings, no matter what conviction these may have behind them.

In the concert hall, with a well-rehearsed orchestra, the opposite is often true.

It is hard to guess how great an influence these concerts have had over the cultural life of this part of the world, but if you'll take into consideration the following necessarily incomplete items you can add them up to a fair idea: (a) You have at minimum prices an established course in the world's greatest music; (b) you have soloists and conductors who cannot be surpassed or even equalled in most parts of the world; (c) you have an unforced reverence for the highest forms of art and culture, and (d) you have atmosphere, not borrowed but created and felt, and carried to the farthest reaches of everyday life. Every one of the thousands of listeners takes home a little parcel of nobility that he or she had great pleasure in gathering up.

If you haven't been there, go. You may have an idea that hard seats and soft music have no charm for you, but you'll forget all about the hard seats even if you have no cushion, and it is always a swell show!



Robert Russell Bennett, musician and composer



Left: Nieves

Below: Landscape



*Rivera
has a good look
at his work*

Photographs courtesy of the Golden Gate International Exposition



*Above: Portrait of Lupe Marin, from
the collection of Lupe Marin*

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CONVERSATION WITH DIEGO RIVERA

W I do not know how to say what is good art and what is bad. Good and bad art, what is it? Every painting is the direct expression of the artist who painted it—and it is a means of releasing emotion, the same emotion fundamentally that is at the base of love, of hate, of religion, of art, of everything. It is sex primarily, nothing but sex in many transformations and expressions.

That is the function of art to the painter, the release of emotion. To the one who looks at it, it is nothing but a mirror in which he sees, or does not see, his own emotions, and these emotions may be very different from those of the artist when he painted the picture. A picture therefore is either an adequate vehicle for the release of one's emotions, or it is inadequate. How can it be either good or bad? Good or bad, in art—what is it? I do not know.

My mural which I am painting now—it is about the marriage of the artistic expression of the North and of the South on this continent, that is all. I believe in order to make an American art, a real American art, this will be necessary, this blending of the art of the Indian, the Mexican, the Eskimo, with the kind of urge which makes the machine, the invention in the material side of life, which is also an artistic urge, the same urge primarily but in a different form of expression.

In the center of my mural there is a large figure—on one side it has the neck of Quetzalcoatl, elements from the Mexican Goddess of Earth and the God of Water. On the other side the figure is made of machinery, the machine which makes fenders and parts for airplanes. On one side of this figure there is the northern culture, on the other the southern art, the art of the emotions. People are working on this figure, artists of the North and South, Mexican and North American. I have also Fulton and Morse, artists who, as well as being painters, invented the tools for the industrial revolution, the telephone and the steamboat, the means of transporting ideas and materials. From the South comes the plumed serpent, from the North the conveyor belt. So that is my idea which I am trying to express in this mural. That is all—the two arts working together to create a greater art form, a more complete expression.

In both of the Americas I see a great many people who paint as nearly as possible like Picasso, like Matisse, like Cezanne—not like themselves, like some European they admire. Picasso—he paints from his emotions, his own emotions only. If he thinks he copies some other style, the Greek perhaps, even then it is not Greek art or what he thinks he copies that comes out, but something else, because of what Picasso puts into it himself when he paints. So then he assimilates what he has copied, and soon his expression is all Picasso.

Here in this building there is a man carving wood. This man was an engineer, an educated and sophisticated man. He lived with the Indians and then he became an artist, and his art for awhile was like Indian art—only not the same, but a great deal of Indian feeling had passed into him and it came out in his art. Now, what he carves is not Indian any more, but his own expression—and his own expression now has in it what he has felt, what he has learned from the Indians. That is right, that is the way art should be. First the assimilation and then the expression. Only why do the artists of this continent think that they should always assimilate the art of Europe? They should go to the other Americans for their enrichment, because if they copy Europe it will always be something they cannot feel because after all they are not Europeans.

I do not think that the capacity for artistic expression has anything to do with race or heredity. Opportunity, merely. In this civilization we are more crowded, more hurried, and we are made to do from childhood many things we do not want to do, so that what is creative is killed, at least it is forcibly turned into other channels than the artistic because of the pressure against true artistic expression. So people of this civilization express their emotions in other ways than in art, and it is a very poor place for the artist to function. In the South where life is simpler, or even farther north where there is not the same social structure and not always the system saying do this, do that, you must, you must not—there it is easy for the people to make art. Look at those little bone and ivory figures the Eskimos make, the baby seals, the walruses—better than the things we put in galleries, much better. It is so easy for them to make art because they do not know that they are artists and that art is something apart from life, and that to make it one must be either a genius or crazy. They make it because they love the animals, they hunt them for food, they kill them, their emotions are bound up in the animals—and so they put this emotion into these little carvings. They have not had their emotions squeezed out of them and so they can function as artists.

Our educational systems, our business life, the whole economic structure, all this is the most perfect and efficient system—for what? For the mass production of idiots. Do I think things can be made better by encouraging art, and by doing so little by little make changes for the better in the economy we live in? As well give to a man with a bad cancer a little pill of aspirin.

**Dorothy Puccinelli corners
Diego Rivera at the Golden
Gate International Exposition**

//

FOOTLIGHTS OR KLEIG LIGHTS

By SIR CEDRIC HARDWICKE

Much of the difficulty in which the theatre finds itself today can be attributed to the directors. They have become too artistic. They forget their audience. To the health of the stage nothing could be more detrimental. Certainly he who harmed the theatre most was the man who put a fourth wall on the stage by considering the audience as merely a boundary for the movement and speech of the performers.

It was not so with Shakespeare. He took his audiences right into his confidence. To them his immortal soliloquies were addressed. He did not write for the actors, but for the people who came to see the plays.

Shakespeare, the faultless master of theatrics, knew that acting is not the prime task of the performer. It is only the material with which he works. In actuality the actor's job is to sense the mood of an excursion crowd from the country — and pull the stops accordingly.

For the thespian it is a tremendous responsibility. An average theatre audience comprises a heterogeneous collection of individuals, old and young, sophisticated and unsophisticated, wise and foolish, virtuous and vicious. Members come from every class of society. Each unit brings different experiences, points of view, intelligence, profoundly affecting personal attitudes toward a drama.

Yet such is the herd instinct and so strange is its influence on separate entities that once an average audience has assembled — usually about the middle of the first act — and the play has begun to take effect, not only is a very definite mood established, but the audience becomes a part of the whole; the spectators apparently respond in unison to the business and emotion of the stage.

It is not to be supposed, however, that these mass moods are the same. Every actor knows that there is a vast difference between a Monday night house and a Saturday night house. And there is certainly an even greater variation between ordinary audiences and those of convention weeks and auto-show nights.

A certain line may be received in complete silence on one night. But at the next performance the same line may elicit great laughter, not only from one person, but from everyone in the house.

It may be argued that this is due to the actor and the variations of his performance, but I believe that the cause can usually be traced to the audience and its mood. On the screen there can be no question of the actor's varying in his performance. I have often taken the trouble to see the same film several times on separate occasions. And I have noticed that the reactions of film audiences, and my own, vary to an even greater extent than those of the theatre.

Thus on the screen the actor is at the mercy of audience moods; he cannot correct his performances to harmonize with the mass feeling dominating the house on a particular night. Happily, that is not true of the theatre. On the stage an actor can, and must, sense the kind of audience he is facing.

That an actor engrossed in the subtleties of his part has little time to spare for studying his audience is a common belief. Such is far from the truth. An essential quality of any

good actor is the ability to have all of his faculties, including heart and brain, under complete control.

Outwardly, he is portraying, in as convincing a fashion as he can command, the character he is supposed to represent. Inwardly, the passions and emotions of the part occupy, as it were, the antechamber of his mind, while he himself retains possession of the innermost recesses. Thus, in a scene electric with emotion he is the one person in the theatre who must not be carried away by emotion.

Great actors of the past have combined this dual art of simulation and of clear thinking so successfully that they could even count the house while going through a tense scene. Garrick and Thomas Kean were once playing a scene from "King Lear," which, before the performance, they had doubted would grip the audience. In a dramatic pause Garrick whispered to his colleague: "It will do, Tom. I can see it in their eyes."

This very reserve to which he is trained in the theatre frequently causes a fine stage actor to fail upon the screen. In films, he does not have to remember exits and entrances; the future audience concerns him only in a general way. He is free to lose himself entirely in his role. But the stage-trained actor, unable to forget theatrical technique, often continues to withhold that certain part of himself when he appears before the camera. The result is that, in contrast with the capable screen actor, he will seem to be controlled.

While the cinema permits the actor a greater opportunity for giving himself completely to his part, it presents other factors that more than nullify that advantage. All successful actors, to a certain extent, must persuade themselves that they actually are the characters they are attempting to portray. In the theatre this illusion is aided by the stage settings, the other actors, and a black fourth wall which, in a sense, cuts him off from his audience and other disturbing factors.

To secure the same illusion on a studio floor is extremely difficult, if not impossible. But rarely is the set entirely convincing to the actor. Scarcely ever completed or correctly colored, it is surrounded by naked lights, cameras, and an army of electricians and stagehands in shirt sleeves, wearing a fixed expression of utter boredom and contempt.

My own personality and confidence lie in my make-up box, and it is only on the stage, where I am cut off from onlookers by a blinding barrier of light, that I can successfully imagine myself to be someone else. While filming, I often endure agonies of self-consciousness. In the intervals, sitting with a yellow face and moustache in the studio restaurant eating among other people, I feel like a blithering idiot.

As there is seldom more than a few minutes of work at a time in pictures, there is no continuity of action for the actor. He has little opportunity to develop a part gradually and logically. So he can trust only to the ability of the director and to luck that the film, when edited, cut, and joined together, preserves a consistency of character. (Continued on Page 38)



Photograph courtesy of Golden Gate International Exposition

GLEN LUKENS: CERAMIST

That ancient and honorable craft, Ceramics, has enjoyed a well deserved upsurging in Southern California during the past decade. Certainly no one person has contributed more to this movement than Glen Lukens. As Head of the Ceramics Department at the University of Southern California, Glen Lukens has been sore pressed to accommodate his crowded day and evening classes. But it is as an artist that Lukens has made his long range mark on ceramics.

A small man, deceptively quiet and soft spoken, his potter's wheel reveals the underlying strength and forcefulness that is his. His way of life is exceedingly simple and close to the earth. His work shows it.

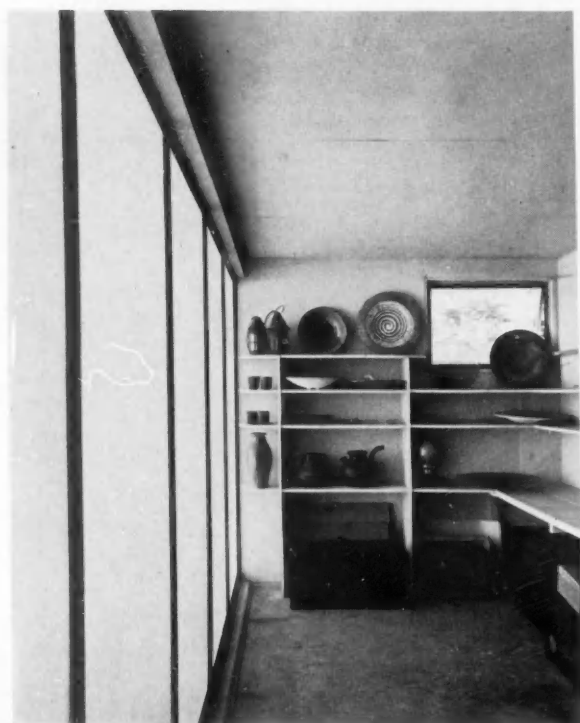
Because of the pressure of his classes and the fact that each of his pieces is a work to be finished before another is begun, Glen Lukens produces only some one hundred and twenty pieces each year. He uses native clays and glaze materials in all his work in the belief that they are basically more meaningful to an artist working here. In his yearly trips to Death Valley he relaxes from the tension of a school year and, more important, scours that rich reservoir of mineral deposit for the ingredients he needs in his constant search for new glazes and glass. Possibly the most spectacular result of such expeditions is Mr. Lukens' rediscovery of a raw alkaline turquoise glaze which had been lost to the ceramist since the Egyptians used it three thousand years ago. Oregon State College, impressed by these scholarly researches and important discoveries, recently awarded him their degree Doctor of Science and Ceramics.

The insistent demand for his work for display and exhibition reflects his accomplishments as an artist. In 1937 a group of pieces was shown in eighteen galleries in Finland, Sweden, Denmark and England. This show completed its tour in New York's Museum of Modern Art. The Honolulu Gallery of Fine Art gave his work a one-man show in 1937. This year the New York World's Fair is featuring Lukens' ceramics in a small outdoor living room. The London Studio recently reproduced a group of photographs as illustrations for an article discussing his work.

With a personal philosophy which integrates itself naturally and comfortably with his manner of working, he believes that each day is a complete and self-contained unit "to be vitally felt, but not resisted" and that each piece should be a final statement. No two Lukens pieces are identical in form, texture and color because the making of each piece is a wholly separate experience. Lukens insists on this form of speech freedom.

Strength in form, frankness in texture, sympathy in color — these are the technical demands placed upon each piece. Its basic intellectual premise is usability. Glen Lukens reveals his authoritative craftsmanship in his forming and dressing a piece. His artistry shows itself in sensing that precise instant of its completion.

By Harry Baskerville, Jr.

Glen Lukens**Lives and Works in a House****Designed by Raphael S. Soriano**

A storeroom with a solid wall of sandblasted glass which illuminates the terrace



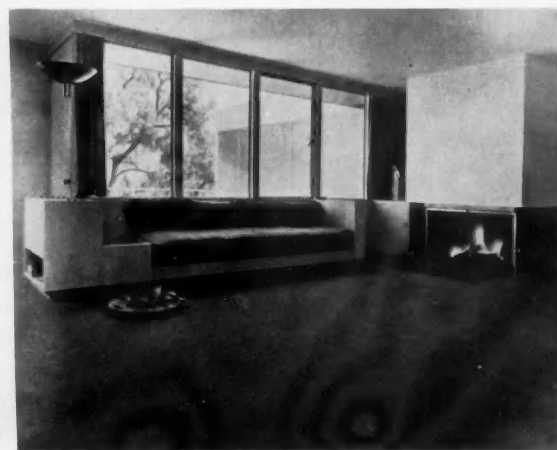
A built-in automatic record changer



Bowls by Glen Lukens



The entrance on the north side of the house



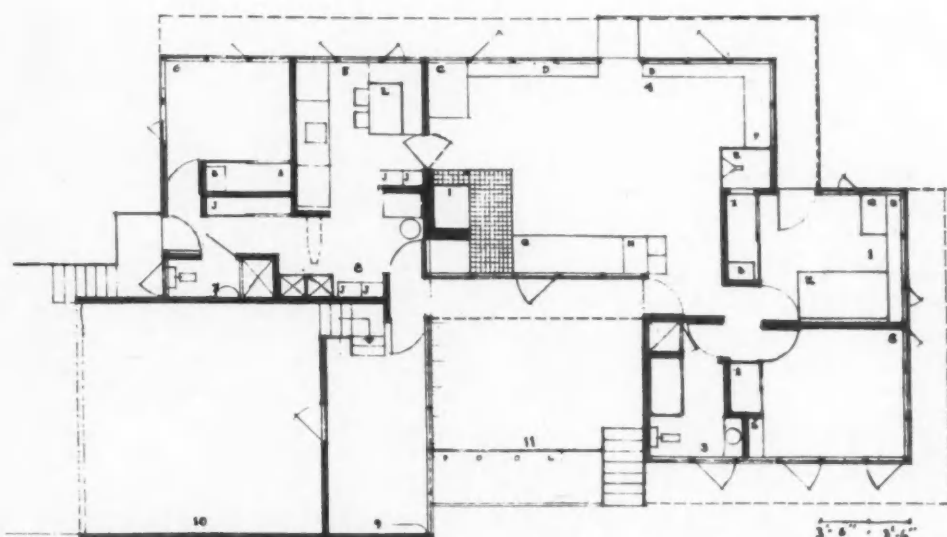
The fireplace opens on two sides

THIS house is built in the midst of a luxurious thirty-year-old garden. It opens to the outdoors from both the north and the east. In the development of the plan everything was done to avoid the destruction of the fine old trees, the planting and an existing green house.

The walls of the living room are paneled in Ailon plywood and the floors completely carpeted in a sand rose. A built-in couch is upholstered in an olive green. The drapes are dyed yellow.

A deep fireplace in the living room is open on two sides and extensive built-in shelves and cabinets have been made an integral part of the design and serve as storage space for Mr. Lukens' fine ceramics.

Off the garage there is another room also for storage, the east wall of which is entirely of sandblasted glass. At night reflectors inside the room illuminate the suspended terrace.



1 STUDY
2 BEDROOM #2
3 BATHROOM #1
4 LIVING ROOM
5 KITCHEN & DINETTE
6 HALLS & ROOM
7 BEDROOM #1
8 TERRACE
9 PORCH
10 GARAGE 2 CARS
11 TERRACE

A VARIOUS
B BUILT IN DESK
C BUILT IN SPEAKERS
D CABINETS
E BUILT IN COUCHES
F RADIO CABINET, TURN TABLE ALBUM
G IRONING BOARD
H CLOSETS
I BUILT IN BED
J BUILT IN DINETTE
K BUILT IN DESK
L BUILT IN DINETTE

RESIDENCE FOR GLEN LUKENS - DESIGNED BY: RAPHAEL S. SORIANO
1207 MIRAMAR BL. LOS ANGELES, CALIF.



Mr. Lukens decorates the ventilators

The steps to the terrace on the south side of the house

Photographs by Baskerville and Julius Shulman





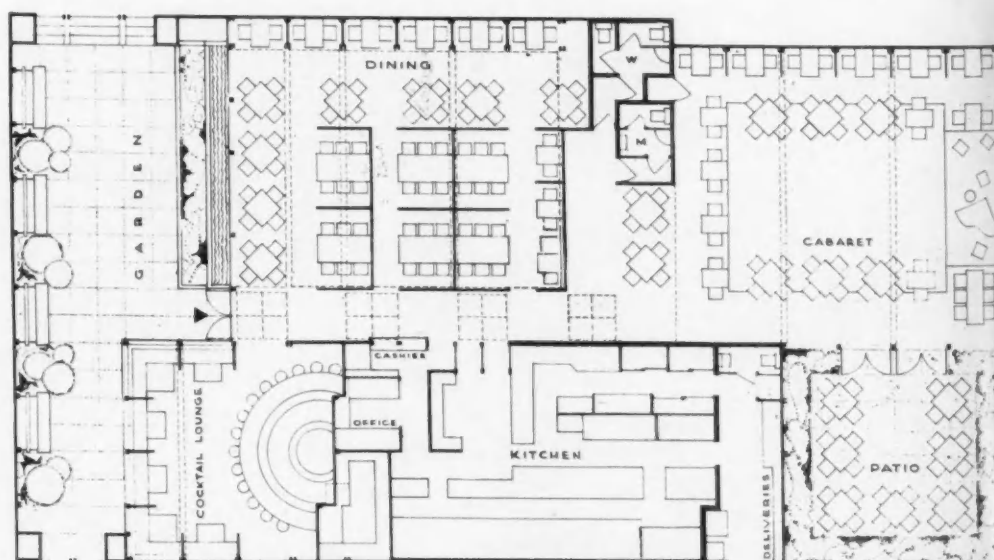
GRANDVIEW GARDENS RESTAURANT, CHINA CITY

ALTHOUGH the Chinese have been in California nearly a hundred years—seldom has the opportunity been afforded them to create a new building entirely adapted to their own needs. It was with a great sense of the opportunity afforded and with a keen desire to create an honest building which would do violence neither to the Chinese nor the American spirit that the design of the Grandview Garden Restaurant was undertaken.

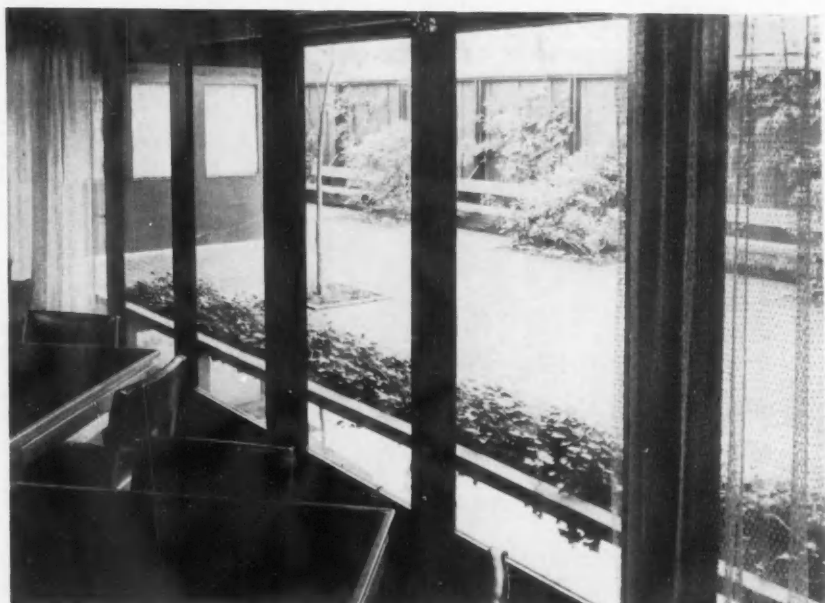
No effort was made to copy monumental Chinese architecture. Instead a strong effort was made to capture the spirit of the domestic architecture in the interior of China.

The building is Redwood. As a finish Redwood seems especially appropriate. In this particular design it was also the most economical. Each board was exposed on both sides, serving as interior as well as exterior finish.

In certain places where light and a limited view were desired, alternate boards were omitted and their place taken by long sheets of glass. The result is a screen, half open, half solid, through which diners catch glimpses of Chinatown and passersby see only enough to arouse their interest.



DESIGNED BY HARWELL HAMILTON HARRIS



A quiet pool under the eaves helps to give a sense of quietness and seclusion. The benches serve as braces for the wall which is of the same construction as building.

Photographs by Imandt



Crumpled aluminum foil insulation is left exposed in spaces between the rafters and becomes part of decorative scheme.



The enclosed formal garden opening off the dance floor is paved with cement to use either for dining or dancing.

CONSTRUCTION

Exterior: Redwood
Interior: Redwood and Douglas Fir Plywood
Walls: Sound insulated with rock wool
Heat insulation in roof
Ceiling finished in aluminum foil
Roof: Wood shingle
Floors: Cement
Bar: Natural Redwood
Garden paving: Cement and brick

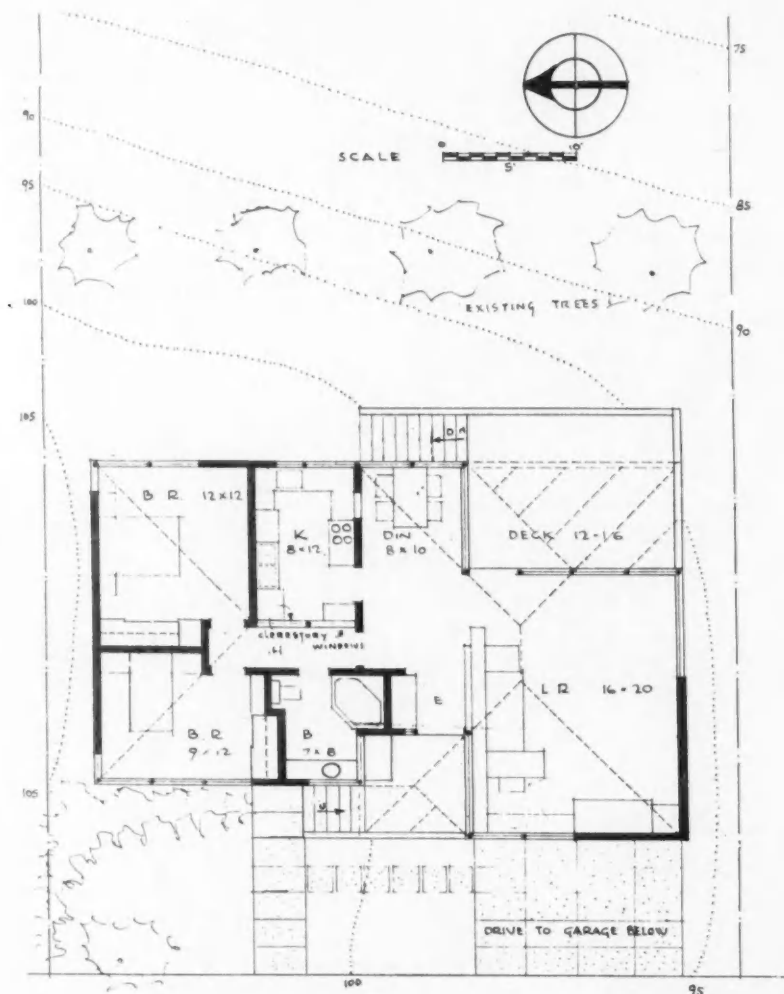
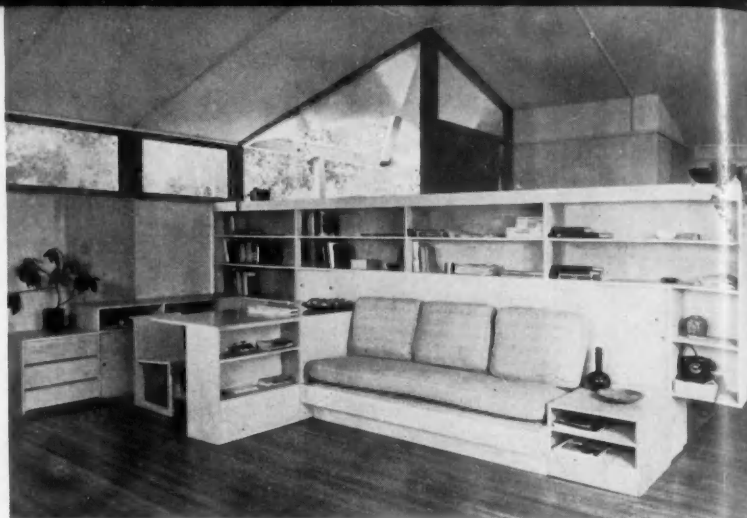
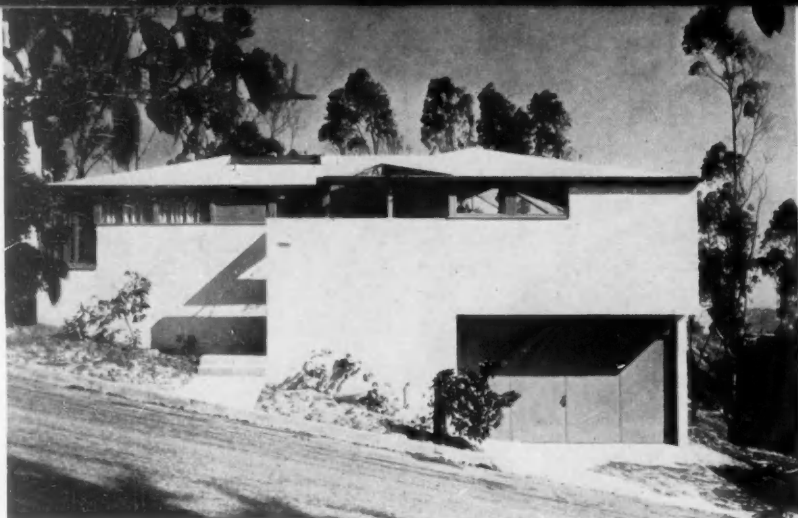
COLOR

Table tops: Deep crimson
Upholstery: Vermillion
Door and window trim: Deep olive green
Interior plywood: Pale olive green
Exposed framework: Black
Roof: Mustard yellow

BUILDER, MYERS BROS.



Every effort was made to keep the structure, materials, furniture and lighting in a homogeneous composition.



House for Miss Urcel Daniel Designed by Gregory Ain Los Angeles

THE problem confronting the designer was to provide a home for a single person which would call for a minimum amount of upkeep. To achieve this, a compact work room with kitchen and laundry in a single unit was devised.

The living room, dinette, entry porch, and deck are treated as a single area with unity achieved by a symmetrically hipped ceiling. Above the living room the ceiling is left open with the framing members forming pergola beams.

Clerestory lighting has been incorporated into the interior hallway and brings the afternoon sun into the kitchen. A recessed triangular trough lights the center of the house. At the rear, there is a large view to which the house opens with enormous window areas, and a living deck.

Most of the furniture has been built in. A five-foot bookcase in the living room is arranged to screen the entrance. A large part of the lighting is indirect.

The entire house has an open, fresh atmosphere designed for informal living and making minimum demands upon the occupant.

Julius Shulman

The above photograph of the exterior shows the high windows which were built near the ceiling for privacy on the street side. In the view on the right the large window is also placed high in order to overlook any house which may be erected on the adjacent lot.

CONSTRUCTION

Exterior: Stucco
Structural wood posts
Outswinging casement hardware
Mineral roofing

BUILDER: C. J. AND CARROLL NORDQUIST

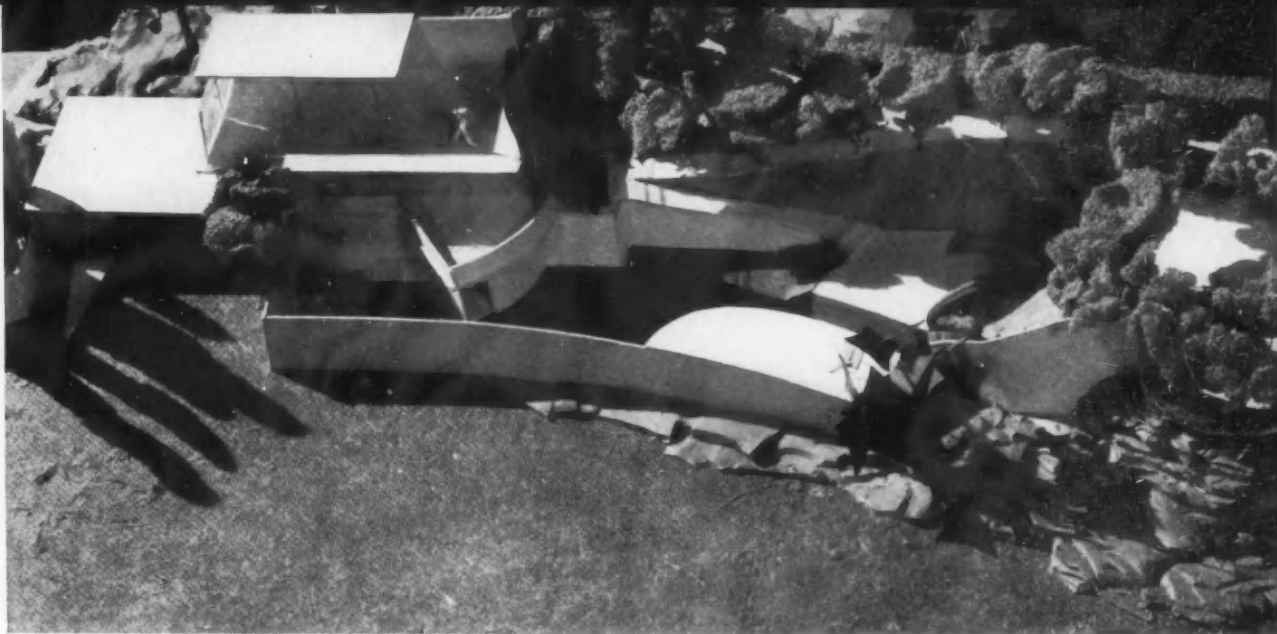
COLOR

Exterior and interior trim:
Olive green
Roof: White



The house and landscape are designed as a single living unit as shown in the author's working model. Earth forms are carved out of the hillside with ramps connecting level areas.

Photographs courtesy of Pencil Points



THE HANGING GARDEN

By JAMES ROSE

This "hanging" garden follows the natural contours, and the earth forms are accentuated by planting, walls, paving, water and steps from one level to another.

IT SEEMS that the first "hanging" gardens were built under the orders of Nebuchadnezzar, King of Babylon, about 600 B.C. They were built in the hills overlooking the Euphrates. The walls, which ranged from seventy-five to three hundred feet high, held a series of level terraces, and provided space for princely sport without the indignity of falling down the hill. The story goes that one day a poet named Razzendahcuben, who frequently made fun of the realm and was therefore never recognized by Nebuchadnezzar, looked at the gardens from the bottom of the hill. The great terraces projecting far beyond the natural slope, and the walls building to a climax against the sky filled the poet first with awe and then with fear lest the stones and earth should topple and slide, like an avalanche, upon the citizenry.

Razzendahcuben gasped. He pointed a gnarled finger, which looked for all the world like a diseased olive branch, and when he could speak, shrill, incoherent sounds issued from his throat. His actions were so unusual that a crowd gathered to watch. But Razzendahcuben was no fool. He took his time, and after the entire populace had turned out, he drew his body erect and waited for silence. His white face had a timeless expression, and his eyes calmly met the future. "They're hanging," he said in the low, vibrant voice of one speaking a profound truth.

The effect was remarkable. Mothers drew their children close. Young men wanted to enlist in the army. The daughters of Babylon stopped giggling. In fact, the effect was so remarkable that Razzendahcuben saw clearly he could do no better than repeat himself which he did several times allowing his voice to rise in both pitch and emphasis. When he had exhausted the range of his voice and a little more, he pointed an accusing finger at the gardens of Nebuchadnezzar. By this time, the citizens were in an oratorical frenzy, but when they saw the gardens actually *were* hanging, they turned and fled for their lives.

The king immediately realized that something must be done to restore the confidence of his people, and to prevent the recurrence of mob hysteria. After careful thought, he outlined a plan which is remembered to this day. He appointed a Board for the Approval of Hanging Flowergardens, which became known as the AHF, and functioned in the name of morality, safety, and civic pride. It set up a system of standards for hanging gardens. First of all, they were not permitted on hillsides, and then they could be "hung," so to speak, only under the supervision of an official executioner. This made a particularly fat job because no one wanted to be known as "The Executioner of Hanging Gardens," and it curiously fell to Razzendahcuben, the poet, who was so despised by the king.

Luckily, we have few such restrictions on gardens in California, and it is still possible to do a creditable job because of our superior knowledge that even a hanging garden cannot fall upon you. Of course, we must still guard against poetic fear for now and then one hears fervid arguments about a curved line being "natural" and interesting and a straight line formal and arbitrary.

Scientific experiment in psychology proves that the human eye cannot follow a curve without a series of readjustments just as mathematics proves that a straight line

(Continued on Page 37)





TWIN HOUSES IN ENCINO

For the Maurice Berksons

Houses and Interiors

Designed by J. R. Davidson



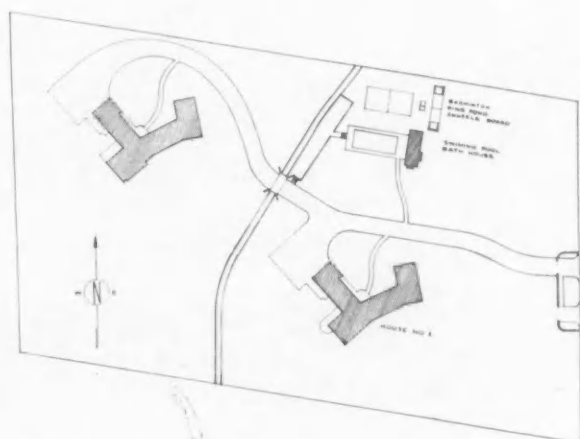
THESE two houses located on six acres of fruit trees and flowers were designed on an almost identical plan for the personal requirements of the owners. Variation was achieved through landscaping and certain exterior details with a different choice of interior colors and furnishings. Both houses were oriented to exposure and view while providing separation and privacy.

On entering the electrically-controlled gate, the first house is that of the daughter and son. A winding road through flowers and peach trees leads to the parents' house with its lily pond and sunken garden. Each of the houses has a three unit plan. The social unit consists of a vestibule, hall, living and dining room, a service unit with pantry, kitchen, storage, servant's room, and a sleeping unit of three bedrooms with dressing rooms and baths.

The children's house is done in egg shell with accents of green and copper metal in some rooms and Chinese red in others. The color scheme of the parents' house is a variation of delicate blue, mulberry, and dusty pink.

A natural cotton rug in rough weave has been used throughout both houses. Indirect fluorescent lighting is used in living rooms and dining rooms for a mild diffused lighting effect. Provision is made on the estate for recreational sports centering around a large swimming pool.

House number one is that of the daughter and son. The winding road leads to the second house occupied by the parents.

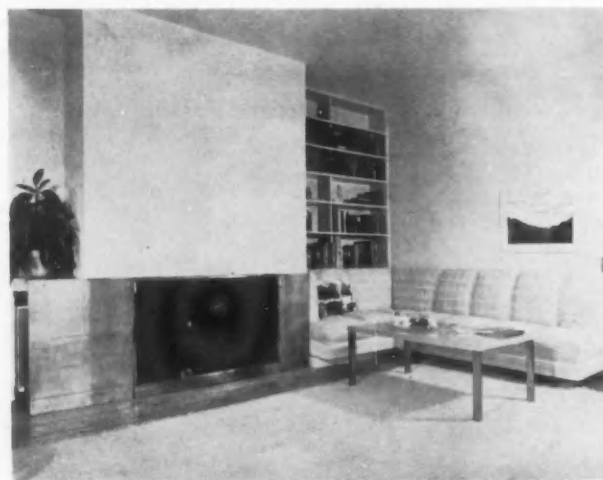


Indirect fluorescent lighting is used in the living room. A natural colored, cotton, rough weave rug covers the waxed natural colored cement floor.



The built-in seat by the fireplace is covered with beige and white rough woven material. The mantel piece is of satin finish copper.

Julius Shulman



At left is a view of the dining room which is an undivided portion of the living room. The table is of bleached mahogany with satin finished copper legs. The rattan chairs have cushions of tan Fabricoid.

BUILDER, LA BREA CONSTRUCTION COMPANY

ARMORY IN CALIFORNIA

THE complete training facilities of the new armory will include administrators' and officers' quarters, auditorium, library, class and mess rooms. In architectural style the classic background has been given a rugged quality appropriate to the purposes of the building, and a certain local color has been added to the adroit handling of the detail.

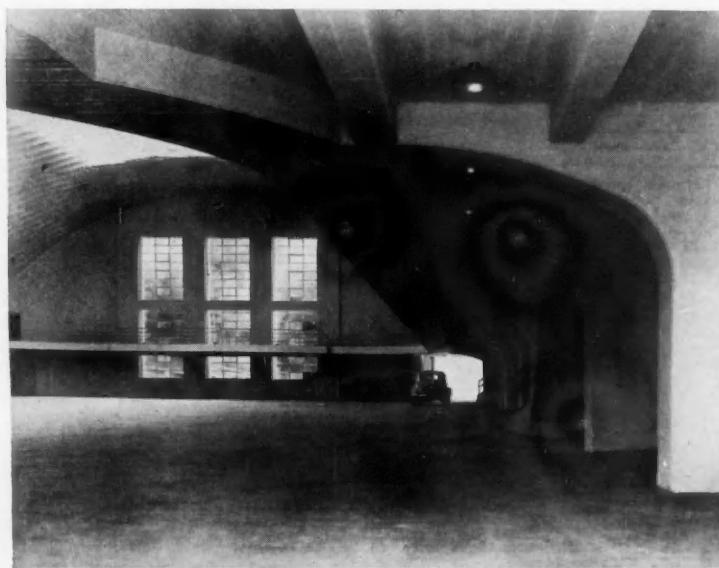
The exterior walls are exposed architectural concrete. Sculptured panels cast in the same material, are decorative features of the entrance to the administration building.

The largest and most important enclosed space is the enormous drill hall with a clear unbroken floor space of more than 30,000 square feet. A balcony running track will also serve as a spectators' gallery. The roof of this hall is completely unsupported except for the outside walls. This roof is the outstanding feature of the building, standing with a clear center height above the floor of 45 feet. It is the largest Lamella roof on the Pacific Coast and one of the largest of its kind in the country. It measures 123 feet by 254 feet. The construction operations on the building were carried out under the supervision of the mechanical department of the Los Angeles County Board of Supervisors, in consultation with the architect.

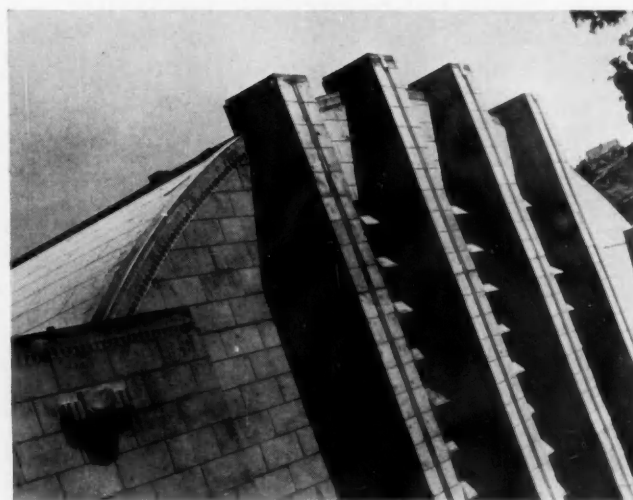


Broad steps to the official entrance showing three magnificent bronze doors with bas-relief decorations

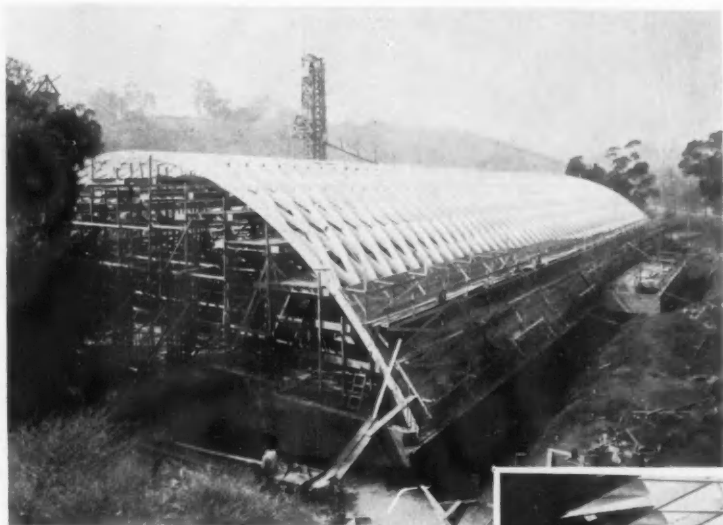
**The United States Naval
And Marine Reserve Corps Armory
Architect, Stiles O. Clements
Structural Engineer, Clarence Stacey
Chavez Ravine, Los Angeles**



Supports of the balcony — running track in the drill hall



Giant pillars in martial rank of fours serve as impressive support for sides of the great drill hall



The Lamella type roof, one of the largest of its kind in the country, is entirely unsupported except by the side walls.



Entrance hall paneled in wood.



A view of the building during completion showing the roof of the drill hall in the background.



A MAHARAJAH IN AMERICA

Country Home for Sir Yeshwant Rao Holkar, Maharajah of Indore

Architect, Donald Beach Kirby, A.I.A.

Interiors, Robert Hiden

THIS house was designed as a setting in America for the informal vacation of the Maharajah of Indore, his wife, and child. Architecturally, the building is modern though it was specified that the design be not too severe. The arrangement of the general plan provides maximum privacy. The building which stands on a large corner in Santa Ana is effectively cut off from the street sides and opens in the rear to spacious lawns and gardens. Two terraces on the second floor are pleasant open living spaces for the bedrooms. The exterior of the house is uncomplicated and well balanced, with a feeling of privacy for the owners without being unpleasant or forbidding.

The interiors were designed after thorough research on Hindu fabrics, colors, and woods. All furniture, carpets, lamps, and accessories were created with a modern-Eastern flavor.

1. The front exterior of the house for the Maharajah of Indore. The entrance has a geometric formality which is a statement of a wish for privacy. The bedrooms on the second floor open on the two terraces.

2. A bedroom decorated in neutral tones. The beds are arranged along two sides of the wall against a square corner table. A dressing table of interesting design occupies the corner window.

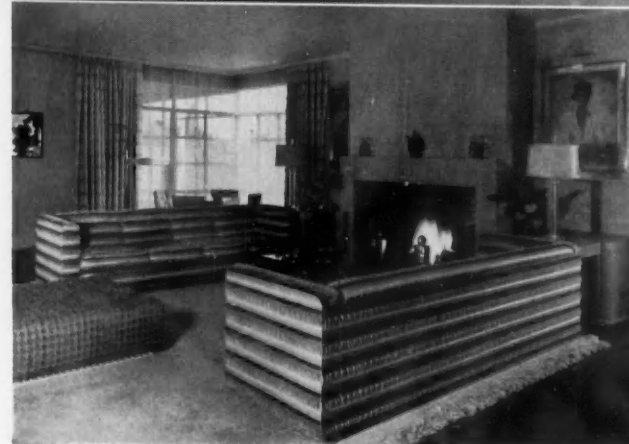
3. The floor is polished jungle green rubber. The room is carpeted in a very heavy off-white rug. Fireplace is polished glass. The glass curtains are loosely-woven wool and silk with draperies of Persian design.



1



2



3



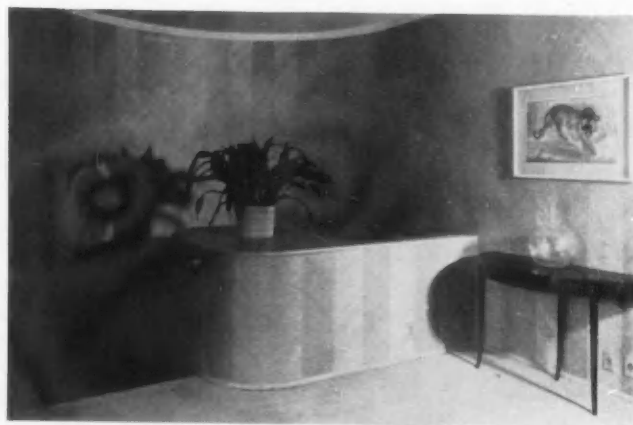
The walls of the master bedroom are hung in a blue green grass cloth.

Woodcock

Seven-foot bed has a tufted head and is covered
in a green silk diagonal weave twill.



A special specification made by the owner was this
scarlet grass cloth in the upstairs hall.



Builder, Allison Honer



Maynard Parker

The Residence of Mrs. Hazel Hartman

Architect, George Sprague

Interiors, Hazel Hartman, A.I.D.

THIS house is an almost exact adaptation of prototypes in style found in New England. The form is commonly known as "salt box." It is characterized by the balanced symmetry of the front elevation with window above window equally spaced with the door as an axis. Using this symmetry as a premise the entire house takes on all the quality of its austere colonial New England forbears.

The lot which is pie-shaped permits the clean, prim lines of the house to be viewed from all angles and since the widest part of the lot is in the rear it has been possible to develop a pleasant and comfortably sized garden.

Structurally, the chimney is an unusual feature. It occurs in the center of the house and four flues are gathered into it.

The charm of the "salt-box" type house is its simplicity of conception and straight, prim lines. There is a delightfully fresh and naive quality in the style. The color, which is barn red with white trim, while somewhat startling is quite in character.

The interior, entirely furnished with carefully selected antiques, is in complete harmony with the period of the house.

A red New England barn



CONSTRUCTION

Exterior: Redwood
Walls: Full paneling in living room
Authentic antique wallpapers

COLOR

Barn red with white trim

BUILDER: BEN K. TANNER

Miles Berné



The living room



CONSTRUCTION

Exterior: Hand-split cedar
shakes and stone
Roof: Shingled
Interior walls: Natural pine
paneling and wallpaper
Living room: Wood paneled

COLOR

Cedar shakes treated
and over-glazed
Trim: Off white
Living room:
Pale green

BUILDER: FRANK A. WOODYARD

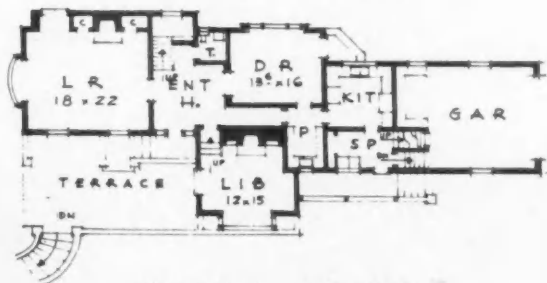
The Residence of Mr. and Mrs. A. H. De Friest

Busch Gardens, Pasadena

Architect, H. Roy Kelly, A.I.A.



SECOND FLOOR



FIRST FLOOR

THE problem involved here was to fit the house to the contour of a steeply sloping site and to plan its relationship to several large oak trees.

It was the owners' desire that the important rooms have access to a walled garden in the rear and a front terrace directly overlooking the arroyo to the west and south.

The living room is partially wood paneled and painted a soft pale green. The library is fully paneled in natural pine. The entrance hall, dining room and bedrooms are in colorfully figured wall papers.



The living room is pale green with partial wood paneling.

Haight



NEW PRODUCTS AND PRACTICES

Editor's Note: This column is a regular feature of California Arts and Architecture. Further information on any item may be had by writing to the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

LUMINOUS CEILINGS, WALLS AND DECORATIONS

The technique in the application of Ultra Violet, or "Black Light," in the creation of luminous effects upon both the decorative and utility standpoints has been steadily improving, according to John T. Shannon, manager and chief engineer of the Keese Engineering Company of Hollywood. Mr. Keese is the leading exponent and expert on the subject on the West Coast.

With the advent of a newer type of high intensity light sources, which are rich in Ultra Violet at wave lengths between 3100 and 4000 angstrom units and the development of new types of roundel filters of high transmission of these wave lengths, plus steady improvements in the brilliance and fastness of the fluorescent paints, "Black Light" has accomplished results that have been outstanding.

These new high intensity light sources themselves do not radiate rays at all injurious to the eyes. In fact, they are standard commercial light sources used in industry for artificial light in manufacturing processes. The filters used would not pass any of the injurious rays, even if the lamp produced them, so that a mild sunburn cannot be obtained from the lamps despite long exposure to their light.



One effect to be guarded against is that of eyeball and teeth fluorescence from the light of these "Black Light" units. While this is a perfectly harmless effect, there is, of course, a psychological objection. However, the eyeball and teeth fluorescence disappears when the light from the lamps does not directly fall upon the eyes or teeth. It is not present when the brilliance of the light given off by the paintings or decorations reaches a sufficient intensity to overcome the effect.

It must be remembered that this fluorescent paint (which comes in cans just like any other paint) actually gives off light. It absorbs the practically invisible light of the light sources and reflects it back in the form of visible (longer wave-length) light so that the paintings are actually luminous just as the new fluorescent tubes are luminous, although to a lesser degree of luminosity.

The real difference between the new fluorescent lighting tubes and the fluorescent paints is that with the tubes the fluorescent coating is on the inside of the tubes and in our case the paint or coating is placed on the walls and ceilings. While the brightness of the tubes is many times the brilliancy of the walls, the surface of the paints on the walls and ceilings is thousands of times the area of the tubes and therefore from this area quite a lot of actual light may be obtained as with a definite number of light sources. The more wall and ceiling area painted, the greater the lighting effect will be. Accurate mathematical calculations are now being computed to assure engineers of the finished results.

For years it has been the dream of many progressive lighting engineers to provide, by luminous walls and ceiling, all the necessary light for certain types of interiors requiring a relatively low order of intensity. This is now being done. To enter a room that is lighted in this manner, without any visible source of illumination, is a very pleasing and unusual sensation.

There are now twelve different colors of the fluorescent paints in lacquer enamels and translucent liquids for wall surfaces as well as dyes, dips, etc., for drapes and other materials. By the selection of proper colors for the surfaces in any or all combinations, it is possible to obtain any desired resultant color of light in the room with either cold or warm effects.

For instance, a woodland scene may be painted with the green trees, a lake of blue water and a blue sky. The resultant color of

light from this painting would, of course, be a blue green. By adding the reds of the sunset to the painting, a practical daylight color of light or an attractive pink would be obtained, producing a rosy glow to the face and surroundings.

One can see that the effect would be objectionable if limited only by the imagination of the architect and decorator who may agree that a geometrical or other design may be suitable for one place and a pastoral scene for another. A job now being done consists of a mural of historical figures — another, 150 lineal feet, eight feet high, shows scenic effects as a background with figures in miniature in the foreground. The background effects varying from a hurricane to a brilliant sunshine with volcanoes spitting forth red flames.

It is now possible to obtain for this type of installation fluorescent carpets, plastics (with which some striking effects may be produced), acoustic plaster, wall paper, table glassware, table tops in any desired design, water soluble liquids — all of these materials plus the new small sized high power Ultra Violet lights make it possible to achieve some spectacular results.

A large number of theaters in various sections of the country have installed, and are now installing, "Black Light" lighting and decorations of this character. There is also a startling demand for this type of lighting for cocktail bars, etc.

Among the California theater installations are: the Academy, Inglewood; the Tower, Fresno; the State, San Diego; the Lido, Newport Beach; the Newsreel, Hollywood; the Hawaii, Hollywood; the Esquire, Madera; and the California, Sacramento.

Further information on "Black Light" and its uses can be had by writing the Technical Editor of California Arts & Architecture or Keese Engineering Company, 7280 Santa Monica Blvd., Hollywood.

IRONCRAFT BARBECUE INNOVATIONS

With barbecuing fast becoming America's favorite outdoor sport, new emphasis is being placed on the specialization of barbecue equipment. Ironcraft, Inc., of San Jose, California, has perfected a line of steel barbecue equipment that includes several exclusive innovations.

Recognizing that most people like to sit around their fire and enjoy it after the feast is over, Ironcraft has created the Slide-Grill, which combines the pleasures of a barbecue grill, hotplate and an open fire. After the steak is broiled and eaten, and the dishes cleared away, the grill slides back under the hotplate, leaving an open fire for cheer and reflection.



The Ironcraft Grillavator—Lever raises or lowers grill to proper distance from the fire.

Another popular item which is exclusive with Ironcraft is the Grillavator, in which a lever adjusts the grill to the proper distance from the fire for perfect barbecuing.

A recent addition to the line is a combination grill and rotary spit. The Barbegrill is made up of a grate which opens on hinges for convenience in building a fire, or for use as an incinerator. Projected above the grill on two arms is the new rotary spit, which holds roasts or chickens for barbecuing. The spit can be operated either by hand or electricity and locks itself in six different positions for even roasting. The rotary spit is also made on a separate frame to be used interchangeably with the Grillavator.

In line with the current enthusiasm for combining indoor and outdoor living, the Ironcraft Portable Barbecue Pit has been developed. A complete barbecue pit on wheels, made of heavy steel construction

as permanent and practical as a built-in pit, the Portable Barbecue Pit is streamlined in design and easily movable for use anywhere. It is fitted with standard iron wheels, and special balloon tires can be added. The Grillavator, Barbegrill or Barbegrill with Rotary Spit may be used on the Portable Barbecue Pit.

PALCO WOOL INCREASING IN FAVOR

With over twenty applicators already established in principal markets throughout California, application of Palco Wool insulation by modern blowing machines is rapidly increasing in favor among architects and home builders, according to Edric E. Brown, manager, Palco Wool Division of the Pacific Lumber Company.

Made from durable redwood bark, Palco Wool's insulating properties have long been recognized as outstanding. In addition it has always been easy to install in ceilings and walls by hand. Now the Palco Wool blowing machine brings another advantage, automatic fluffing and conveyance from outside the building to the point of application. The material is fluffed and blown in one operation and economically placed without muss or inconvenience to occupants.

Compact in every respect and light in weight, the complete machine is easily carried and operated by two men. It is reported that the high speed engine will blow the fluffed material through the flexible hose to a distance of 100 feet. Experiments show that the finished product is fluffed more thoroughly than by any previous hand or mechanical method. With the new blower, applicators have found that they can cover at least 750 square feet of ceiling surface, four inches thick, in an hour.

According to Brown, the applicators buy the Palco Wool from the local lumber yard and quote a completed installed job, making it easy for the architect to arrive at his costs.

LUDLITE FOR HOME USES

Imagine Ludlite Stainless Steel at a price you can afford! It required considerable imagination on the part of the Allegheny Ludlum Steel Corporation to foresee ways and means of manufacturing this remarkable product, Ludlite Stainless Steel, in a form and by methods and processes which would make it possible to bring this costly material within the price range suitable for domestic installations.

Stainless Steel, heretofore, largely has been confined in its application to streamlined trains, airplanes, expensive hotel and public institution installations, and the durable, useful, modernistic features of construction in modern architecture. Its cost was high, and for that reason it was believed to be limited in its use to such applications as above described, until the present manufacturer seriously took the problem in hand.

Now it is available for your home, as is fully illustrated elsewhere in this publication. The designer, the builder and the owner have a common point of agreement regarding the desirability and the good investment that is represented by installations of Ludlite Stainless Steel in many parts of the present-day home. Ludlite is being used with complete satisfaction, and increasing admiration, by all those who have taken advantage of this new material for such improved application in their homes as drainboards, splash-backs, work-table tops, hearths for fireplace, and other surfacing, such as shower stalls.

The live brilliance which is retained by Ludlite is improved with age. The pebble finish on drainboard decks, work-table tops and the like is easy to keep clean; it retains its beauty and brilliance; it reflects modestly the surrounding decorative colors; it is immune to marks of abuse; it is totally sanitary and untarnishable by any substance which may be used about the home, even the strongest disinfectants or lye water. Ludlite Stainless Steel has been produced in a thin gauge and rigidly mounted upon a strong, hard composition backing board, which adds to its indestructibility. It is therefore a composition of materials which will be stain-proof, heat-proof, vermin-proof, moisture-proof, in fact proof against any deterioration.

The lasting beauty and durability of Ludlite Stainless Steel results from the scientific combination of modern alloys; for instance, every hundred pounds of Ludlite contains, among other basic materials, eighteen or nineteen pounds of metallic chromium in its purest form, plus eight to nine pounds of nickel in its purest form. These alloys exert their noble influence upon the Stainless Steel to render permanent all of those desirable qualities.

THE THERMADOR BILT-IN RANGE

An outstanding feature of the Berkson ranch homes, described in this issue of *California Arts and Architecture*, is the Bilt-in Electric Range by Thermador. Designed to meet the public demand for a kitchen planned scientifically to suit the requirements of a particular home, this range combines kitchen convenience and beautiful kitchen styling in a degree never before attained.

The Bilt-in Range is composed of a number of individual electric cooking units, each being installed in the place it will best serve its purpose. Warming ovens may be placed directly adjacent to the pantry in order to facilitate service to the dining room. Baking ovens are installed at waist-high level to avoid arduous back-bending and to permit easy visibility of the interior of the ovens. And the flexibility of the Bilt-in Range permits the location of the actual cooking top under a window or wherever there is the most light.

The Bilt-in Range may be purchased in any combination of units. Moreover, cooking tops are available with two, four, six or any number of surface units. Thus, this range is in reality custom-built to the exact needs of each family. The Berksons, for example, in each of their ranch homes have installed two baking ovens, two warming ovens and a cooking top with six surface units. For larger or smaller homes the number of units may be adjusted accordingly.

Convenience is the keynote of this Thermador range. Because every unit is located in its logical place, cooking time and cooking effort are reduced to a minimum. The kitchen with the Bilt-in Range becomes a more efficient and less laborious shop in which to prepare food. Here is a range that will never go out of style. Because it is actually a part of the kitchen and blends with the general architectural design, once installed it becomes a permanently modern feature that will not require replacement every few years. This characteristic of the Bilt-in Range is important, for it results in a long range saving in dollars and cents.

Scientific kitchen planning has been the goal of modern kitchen design for many years. The Bilt-in Range is the first satisfactory solution. It combines all the many practical features of the conventional Thermador electric ranges with the added opportunity of designing the kitchen for greater convenience, eliminating needless steps and needless stooping.

The Bilt-in Range is equipped with Thermador's Super Speed rod-type surface units which provide an extremely fast yet most economical and efficient surface cooking element. Eighteen-inch oversized ovens accommodate even the largest roasters with ample space to spare. In addition to their spaciousness, these ovens are equipped with No-Tilt racks that eliminate spilling food, Equa-Flow units that assure an even brown baking, and the famous Noturn aluminum grid boiler. Both the racks and the rack supports are easily removable for quick cleaning. A blanket of rock wool fully insulates the ovens, providing economical cooking and cool kitchens.

All of the many modern features of the conventional Thermador electric ranges may be secured in the Bilt-in Range. Finish is available in either ivory or white enamel with chrome trim, or chrome throughout. Further information about the Bilt-in Range and other Thermador models may be obtained by writing to Thermador Electrical Manufacturing Company, 5119 Riverside Drive, Los Angeles.

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Density. Puftrock is a featherweight material; it has been scientifically produced so that it is extremely lightweight, but just right to make Puftrock flow freely so that it may be poured from bags over the areas to be insulated without any further labor or work involved, other than merely leveling it off to the desired thickness. Puftrock automatically assures its best insulating density due to the fact that it does not require any packing, blowing, or stuffing. The size of the granules has also been scientifically blended so that the Puftrock when merely spread over an area or poured into the space between

(Continued on Page 36)

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NEW PRODUCTS AND PRACTICES

(CONTINUED FROM PAGE 35)

the walls thoroughly and uniformly fills the spaces and forms a uniform high insulating condition throughout any area over which the material is placed.

Insulating value. A very important factor and one that is not usually pointed out is that any quotation with reference to the heat conductivity is also based on a certain density so that it is very important that any insulating material should be put in place at its best density. Puftrack automatically assumes its best density as well as uniform density when simply poured out of the bags in which it is delivered over the area for which it is intended. Puftrack has a heat conductivity, according to recognized authorities, of .28 B.T.U.'s per square foot, per degree, temperature difference, per inch of thickness.

Fireproof. Puftrack is manufactured from a mineral base in a process which requires a temperature of 2000° F. This very fact indicates that it is absolutely fireproof, so that it may be poured over electric wires, around chimneys, or any other heated surface or area without the slightest danger of Puftrack burning.

Soundproof. Puftrack has very valuable properties for sound deadening and sound absorption. It also reduces sound penetration through a building when it is used principally as an insulating medium. Sound does not penetrate through any body of Puftrack because it absorbs sound or noises.

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THE HANGING GARDEN

(CONTINUED FROM PAGE 25)

is the shortest distance between two points. But we must be careful of the conclusions we draw from such data. It doesn't mean that one is good and the other is bad or even that a curve will make you rest-less and a straight line will be efficient. Neither a curve nor a straight line is conceivable as a thing in itself, except in text books, and garden forms depend on two things: (1) People and the human use intended; and (2) Materials and their inherent qualities. People are not designed by nature to follow any particular geometric pattern such as the rectangle or octagon, and the quality of materials can seldom assert itself with an arbitrary form. In other words, it is not form, materials, people, use; but use, people, materials, form.

This is clearly apparent when we compare the eclectic gardens composed of squares and rectangles and ovals strung along an axis, with, say, the rice terraces of China or the terraces for erosion control of dust bowl areas of this country. These are among the most magnificent landscapes of our times and they were made with no conscious attempt at form, but simply by following the natural contours of the earth and providing a succession of levels to absorb and control rain water rather than permit erosion gullies where the soil is washed away and the water floods the valley instead of sinking into the hills.

If we apply a similar technique to the hillside or "hanging" garden, we use the earth as a material with a quality of its own and adapt it to the particular human need. This does not mean we become "naturalistic," but that we simply and rationally follow the natural contours revealing the true plastic quality of earth, and at the same time provide for circulation and use. To do this, other materials such as plants, rocks, water, walls and paving are necessary, each acting as a structural foil against the other. For instance, water by itself is an indefinite thing with little or no form except that given to it by the surrounding materials. But when it is held, as in the illustrations, by a plastic material like cork paving, it assumes an integral form and becomes a reflecting surface for the flowering trees at a higher level. The trees in turn give shade to the ramp-path and establish a three dimensional rhythm accentuating the ground forms. And so on until the garden is no longer a thing or parts, but a simple, plastic flow of materials and use, house and garden, people and controlled nature, living and environment.

ART

(CONTINUED FROM PAGE 7)

wonder if a great many of these paintings and others of the well-publicized traditionalists would seem so out of place here in California. Most of them belong in tiny apartments or possibly in the parlor of a summer farm. Anyway, I know a great many Western painters who are going to have a hard time fitting into one kind of "American Tradition." Perhaps if everyone didn't talk so much about it and let Time (definitely not the magazine) take care of the matter, someone in a couple of hundred years could be intelligent about the whole thing.

Familiar to artists and dealers is the old refrain, "I'd like to buy a painting, . . . but the prices!" In response to this complaint, Raymond and Raymond Gallery is sponsoring an exhibition of contemporary Southern California artists which is one of the most stimulating shows of the year. The purpose of the exhibit is to offer excellent work by leading painters priced within the range of a moderate income. One look at the fine caliber of the paintings displayed dispels any notion that this is a studio rummage sale.

Since all of the important trends in Southern California painting are represented, here is a good opportunity to begin a collection of contemporary painting or find the right picture for the home or office.

If you like abstractions, there is work by Macdonald-Wright, Morse, Dorothy Hewes, Burkhardt, and Grace Clements.

That decorative problem might well be solved by Mary Stanfield, Klokke, Brasz, Frode Dann, Goodwin, and others who are showing still life and landscape.

If you go for color, there's Deutch, Murry, and Dickey.

Figure compositions, portraits, and the "American Scene," by Feitleson, Wilenchick, Bedell, Schoppe, Kohn, and others add to the range and variety of the show.

This is a good show. The best part of it is the fact that a group of artists of such diverse viewpoints got together to put it on. Take a look at it, and when you leave, tuck a painting under your arm.



Cliff May, West Los Angeles, Builder

★ By day this flower pot is a charming wall decoration. At night it is a source of illumination for the wall, path and flower area. This modern idea of combining lighting facilities with traditional garden appointments is also available in bird houses, bird baths, sun dials, simulated flowers and garden umbrellas.

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FOOTLIGHTS OR KLEIGHTS

(CONTINUED FROM PAGE 18)

At the dictates of a producer a mass of material is made. Although the actor has control over it at the time of the shooting, he has little, or none, afterward. Perhaps, of some five efforts at the same scene, one—possibly the worst from the actor's point of view, but accounted the best by the producer from the lighting or technical aspect—is selected. Finally out of such episodic and disjointed pieces is shaped the actor's performance, not by himself—he has no say in the matter—but by the people responsible for preparing the film for commercial market.

It has been my unfortunate experience to see a selection of what I sincerely believed to be my worst performance of a part showing in a theatre for the public. It made me squirm to watch myself. Utterly helpless, I had the impossible impulse to get to my feet and react the part to my own satisfaction.

It is logical, but by no means entirely correct, to believe that seeing himself thus on the screen affords the actor an opportunity to correct his faults. As George Bernard Shaw once pointed out, he is more likely to correct his virtues, the very things that make of him an individual. If Irving had ever seen himself on the screen in tights, it is quite likely that he would have never dared to appear again on the stage as Hamlet.

The bulk of my own film work has consisted of playing literary and historical figures. In such characters an actor is circumscribed by traditions, legends, and popular idiosyncrasies, and there is little scope left for him to draw upon his imagination. In addition, the public has usually a preconceived and often biased mental conception of the character derived from old books and pictures, which the actor cannot possibly hope to satisfy.

Often, too, the film play has to contend with the natural drama of its setting. The majesty and grandeur of the Rocky Mountains, for instance, swamp the penny-novelettish stories for which it frequently serves as a background. The same mistake has been made with war films. Even the World War still looms too large to be made into a background for some trivial love story. "Journey's End" succeeded because the leading character was the War, and not some Belgian farm girl.

The camera is capable of achieving strange blends of the actual and the artificial not possible on the stage. This sometimes lends to screen stories a semblance of truth dangerous to the half-educated. People still exist who believe what they see in black and white, whether it be printed or photographed. At a screen performance of "Ben Hur" I heard two old ladies sitting in front of me say, "We don't get fine, big men like that nowadays."

But the real danger of pictures—as well as of the illustrated papers and the radio—is that they act as narcotics and discourage their votaries from using their imaginations and thinking for themselves. More and more the ordinary man is allowing his thinking to be done for him; opportunity and temptation are increasing for him to spend his leisure imbibing the impressions and ideas of the controllers of his commercial amusements. It is becoming harder for him to use his own brains; a process vital to any good form of entertainment, which demands an active co-operation from its audience.

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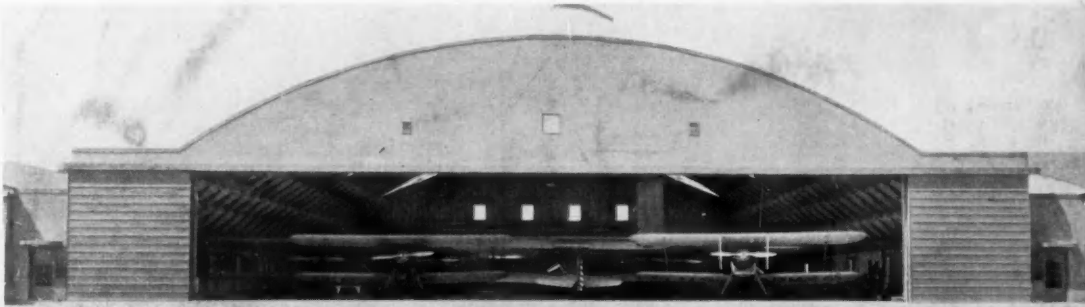
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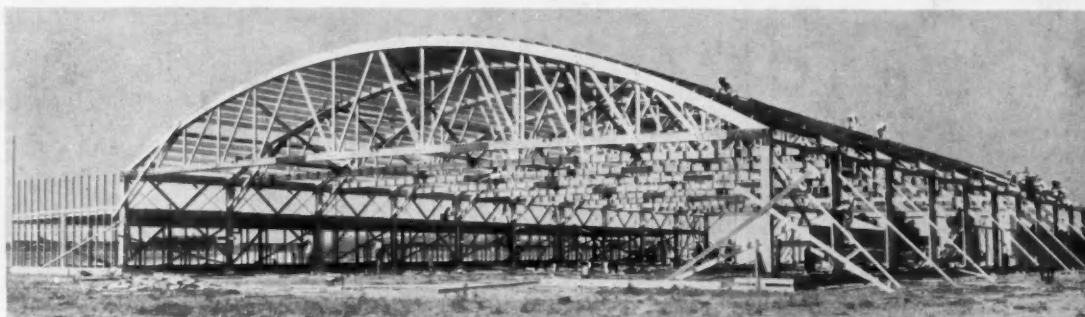
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